LIBRARY OF CONGRESS
Information Bulletin
Vol. 67, No. 10 October 2008

Treasures on Display

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JAMES H. BILLINGTON
Librarian of Congress

179

180

182

On the Cover: Scenes from the exhibitions comprising the new Library of Congress Experience in the Jefferson Building show the work of the Interpretive Programs Office. *Photos by Michaela McNichol and John Sayers.*

Cover Story: The Library has put its incomparable treasures on public display for more than 100 years. 167

Future Exhibitions at the Library 173

Behind the Curtain: A cadre of seasoned professionals bring the Library's treasures to life in compelling exhibitions. 174

The Library of Congress Experience 175

Library of Congress in the News 177

Votes, Voices, Victory: A special exhibition highlights music and songs from presidential campaigns of the past. 178

Beautiful Music: The papers of conductor and arranger André Kostelanetz have been donated to the Library. 178

Wonderful Award: Singer-songwriter Stevie Wonder will be the second recipient of the Gershwin Prize for Popular Song. 179

New Digs: The Library's European Reading Room has found a new home in the sunlit space of the Southeast Pavilion. 180

Families, Community, Nation: Washington area author and editor Marie Arana delivered the keynote address for the Library's Hispanic Heritage Month. 182

Experiencing War: The Veterans History Project commemorated Hispanic Heritage Month with a special Web presentation profiling veterans of Hispanic descent. 183

New Publications from the Library of Congress 184

Access to Information: The annual FLICC Forum featured discussions of access to government data, Web 2.0 technologies and the annual FLICC awards for federal librarianship. 185

News from the Center for the Book 186

GLIN Gathering: The directors of the Global Legal Information Network traveled to the Library from around the world to attend their 15th annual meeting. 187

The Library of Congress Information Bulletin (ISSN 0041-7904) is issued 10 times a year by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the Web at **www.loc.gov/today/**.

Research institutions and educational organizations in other countries may arrange to receive the Bulletin on an exchange basis by applying in writing to the Library's Director for Acquisitions and Support Services, 101 Independence Avenue S.E., Washington DC 20540-4100. All other correspondence should be addressed to the Information Bulletin, Public Affairs Office, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610, e-mail pao@loc.gov.

MATT RAYMOND, Executive Editor
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JOHN H. SAYERS, Art Director

CREATING THE DECLARATION OF INDEPENDENCE
The American Revolution ushered in an age of democratic revolutions. Unlike many later revolutions, America's war did not lead to unbridled violence and dictatorship but to the Constitutional Convention of 1787 and the peaceful transfer of political power between parties in 1801.
Cooperation and compromise distinguish the creation of the United States from the more violent revolutions. Despite great uncertainties, America's founders pressed forward to independence and the creation of a federal republic. The Declaration of Independence became a lasting beacon for those seeking justice, human dignity, and self-government throughout the world.

Treasures on Display

More Than a Century of Library Exhibitions

By JOHN Y. COLE and AUDREY FISCHER

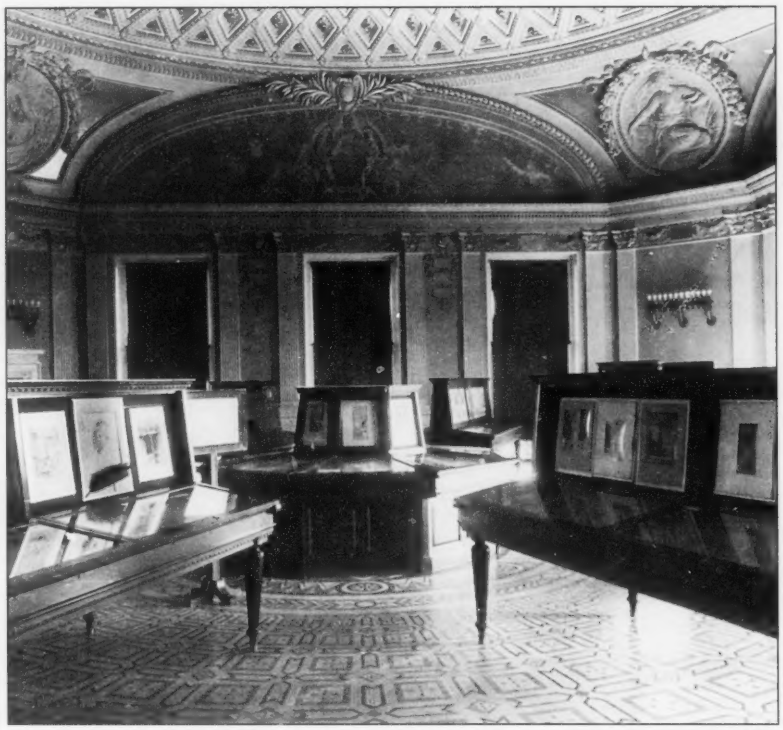
With the opening of the new Library of Congress Experience in April 2008, the Library entered a new era of showcasing its unparalleled collections. The use of interactive digital technology makes it possible for the Library to interpret and make accessible its exhibitions to onsite visitors and in libraries, homes and classrooms around the globe on its Web site at ***www.loc.gov/exhibits/*** *and* ***myLOC.gov****. This article looks back at more than a century of Library of Congress exhibitions.*

The Southwest Gallery of the Thomas Jefferson Building has played host to exhibitions from as early as 1901 (right, a display of prints) to the present, with the new "Creating the United States" exhibition, above.

Levin C. Handy

When the Library of Congress opened its doors on Nov. 1, 1897—nearly a century after being housed in the U.S. Capitol Building—its grand Italian Renaissance facade and elaborately decorated interior spaces set it apart from any other public structure in the United States in existence at that time. Immediately upon its opening, the Congressional Library (as it was originally called) met with overwhelming approval from both Congress and the American public.

The Library occasionally displayed items from its collections prior to 1897. However, from the turn of the 20th century through the new millennium, the Thomas Jefferson Building—as it would later be named—has provided a beautiful venue for exhibiting the Library's treasures.



Above, prints on display in the Library's Jefferson Building, ca. 1910. Opposite, the Geography and Map Division developed this 1935 display of maps drawn by Gen. George Washington during the Revolutionary War.

A Home of Its Own

Eager to develop the Library's national reputation, Librarian of Congress Ainsworth Rand Spofford, who held the position 1864-1897, wished to begin an exhibitions program that would display the Library's treasures, including items acquired through copyright deposit. (Through an Act of Congress, the U.S. Copyright Office was placed in the Library of Congress in 1870, during Spofford's tenure.)

Exhibitions were part of a preliminary plan for the Congressional Library building, which Spofford presented to Congress in 1895. He designated second-floor gallery space for "the arrangement and display" of the Library's graphic arts collections, pointing out that after being "so long buried from view," the collections would present "to art-students and to the general public ... a most instructive illustration of the progress of the arts of design."

Adjoining the art gallery would be rooms "well-adapted for an extensive and very instructive display of specimens of early-printed books, choice and illuminated manuscripts, rare Americana, interesting autographs, and illustrated works." Exhibited in glass cases, these items would "constitute a museum of the arts of typography, illustration, etc., of much interest and value."

In his revised plan for the new building, which was submitted to Congress on Jan. 18, 1897, Spofford was more specific regarding the special rooms and facilities needed in the new building. He announced his plans for several separate exhibition spaces, including extensive "halls" for the "gallery of art" and the display of maps and charts. In addition, there were to be separate rooms to exhibit early printed books, early Americana, early specimens of engraving and the progress of book design and "specimens of book binding, ancient and modern."

When he became Librarian of Congress on July 1, 1897, John Russell Young accepted Spofford's recommendations calling for much of the new building's commodious second floor to be devoted to the exhibit halls and rooms. By June 1900, the Library's Prints Division had mounted five exhibitions of European prints and one featuring photographs and etchings by American artists.

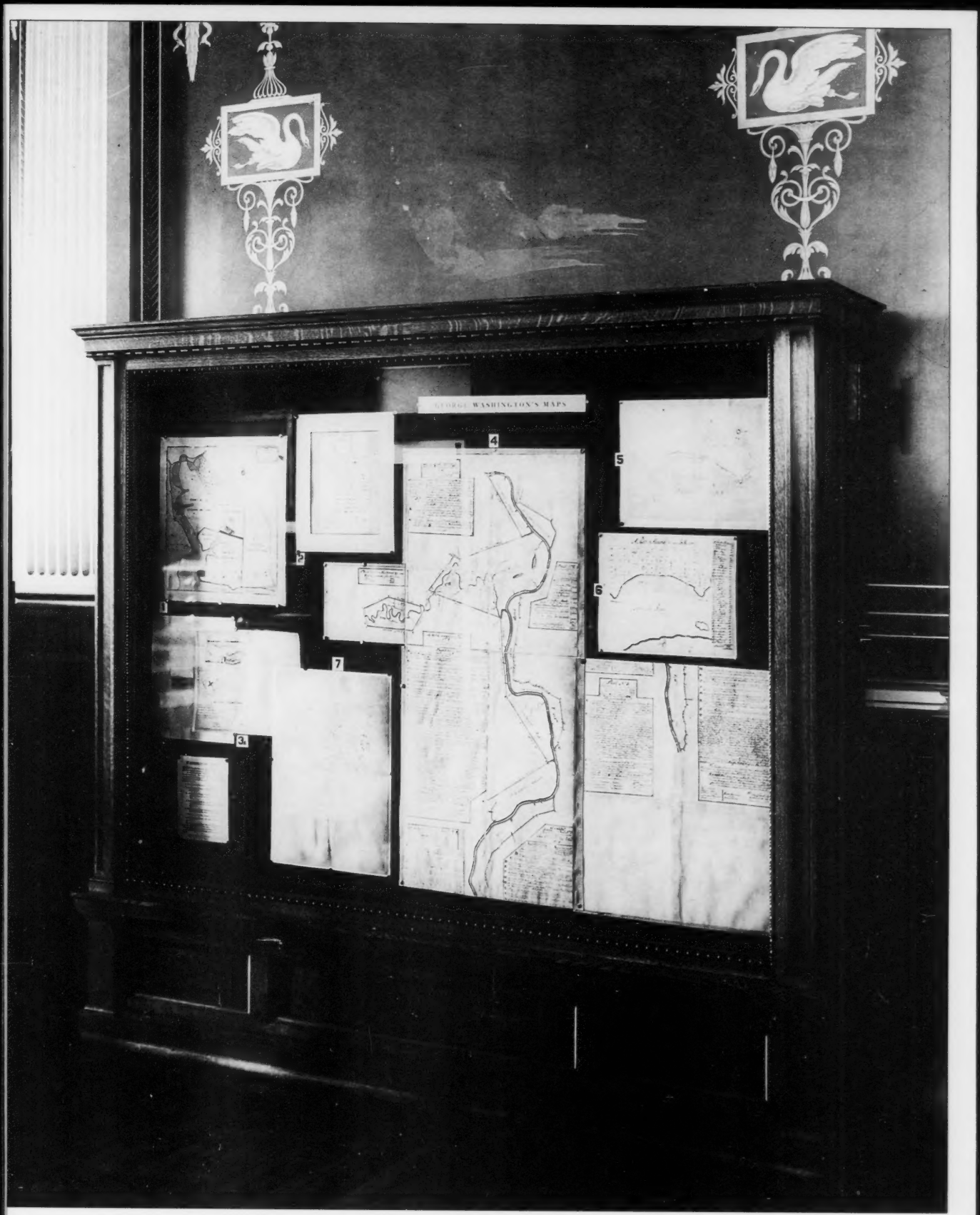
The 20th Century

Herbert Putnam, who served as Librarian of Congress from 1899 to1939, initiated a number of major exhibitions during his tenure as Librarian of Congress. In 1904, the Library presented a major display as part of the U.S. Government pavilion at the Louisiana Purchase Exposition in St. Louis. Emphasizing the "National Library ... as a function of our Government," Putnam proudly pointed out that the exhibit marked "the first direct participation of the Library in any of the great international expositions."

Putnam also initiated the transfer of the original copies of the Declaration of Independence and the Constitution of the United States from the Department of State to the Library in 1921. The documents, encased in a specially designed "shrine," went on public display in the Library's Great Hall in 1924. They remained in the Library's custody until 1952, when they were transferred to the National Archives.

As Librarian of Congress from 1939 until 1944, Archibald MacLeish, like his predecessors, viewed exhibitions as an impor-

continued on page 170


GEORGE WASHINGTON'S MAPS
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4
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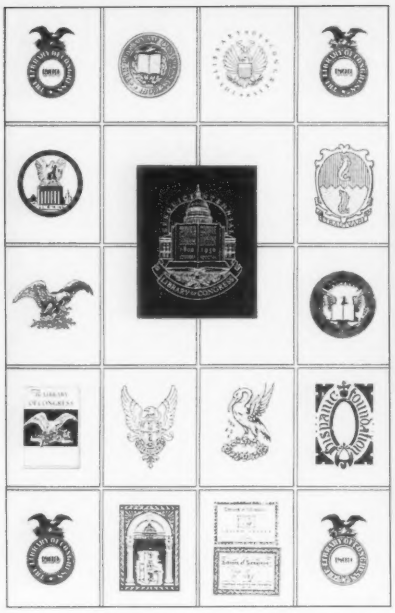
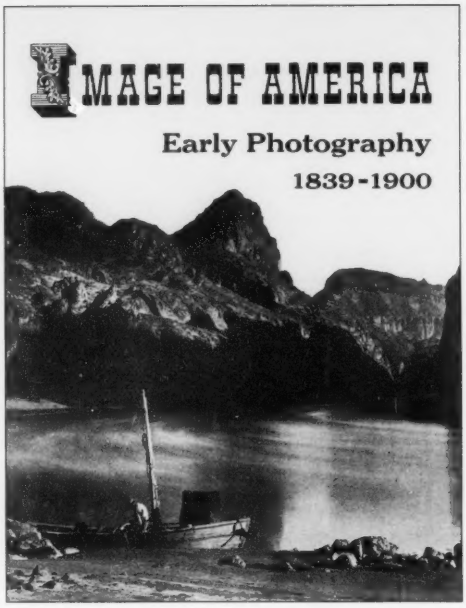
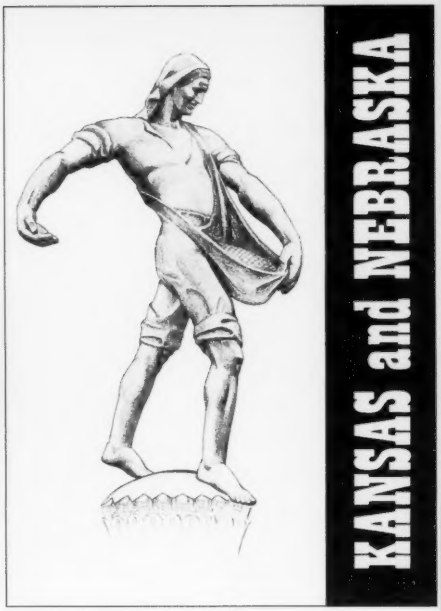
7







Through the years, the Library has developed catalogs for its exhibitions, starting, at far left, with the program for a 1950 display commemorating its 150-year history.

tant means of enlarging knowledge about the Library and its collections. Envisioning a new public role for the institution, he included exhibitions as an important part of the plan.

On Dec. 18-21, 1940, the Library celebrated the 75th anniversary of the 13th amendment, which officially ended slavery in the United States, with a music festival and a series of exhibits. Foreseeing the need for a more formal structure for Library displays in the wake of the impending bicentennial of Thomas Jefferson's birth in 1743, MacLeish established an Exhibits Office and a Committee on Exhibits in 1942. Herbert J. Sanborn headed the Exhibits Office between 1942 and 1976.

An exhibition marking the bicentennial of Jefferson's birth opened at the Library on April 12, 1943. In the 1943 "Annual Report of the Librarian of Congress," MacLeish called the Jefferson Bicentennial Exhibits program "perhaps the most ambitious exhibit ever mounted" at the Library. It consisted of nine groups of materials selected with reference to Jefferson's various interests, displayed throughout the Library's two buildings. (The Annex Building, later named the John Adams Building, opened in 1939.)

The Library opened its first national print exhibition in 1943, a juried show supported by the Library's Joseph Pennell Fund that was displayed annually through 1976. The prize-winning prints were added to the Library's collections.

MacLeish believed that much remained to be done regarding exhibitions and stated his hope that the Library would make every effort to pursue an exhibitions program "on a permanent basis." When MacLeish's chief assistant, Luther H. Evans (1945-1953), became Librarian of Congress in 1945, he began a series of exhibitions to honor significant anniversaries in the histories of U.S. states and territories. The first, which marked the centennial of Florida's admission to the Union, was opened by Florida Senator Claude Pepper on March 3, 1945.

Accompanied by handsome catalogs, the Library's 26 state and territorial exhibitions between 1945 and 1972 fulfilled Evans's plan to illustrate how the Library's collections could, on a state-by-state basis, help Americans "come to know what is ours, and what we may become." Members of Congress were invited and frequently participated in the opening of exhibits about their respective states.

In his Annual Report to Congress for 1950, Evans enthusiastically stated that the Library's exhibitions were attracting "unprecedented public interest." The major reasons, he felt, were a growing "general recognition of the powers of visual presentation" and the Library's "eagerness," within certain limits, "to dedicate its resources to cooperation with institutions serving a common purpose."

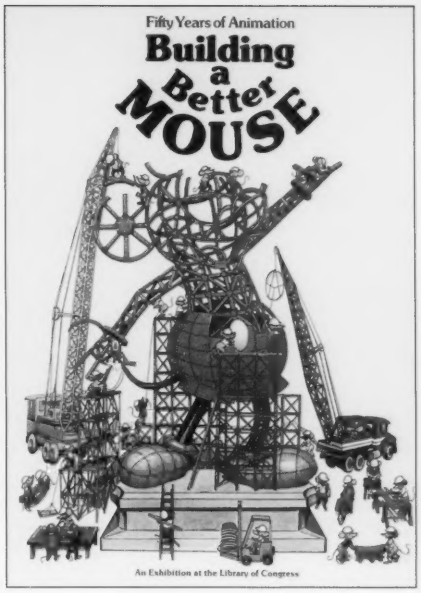
During Evans's tenure, the Library began actively lending its items to outside exhibitions and, in return, hosted exhibitions from other institutions. Through the Department of State, Library of Congress exhibitions even traveled abroad.

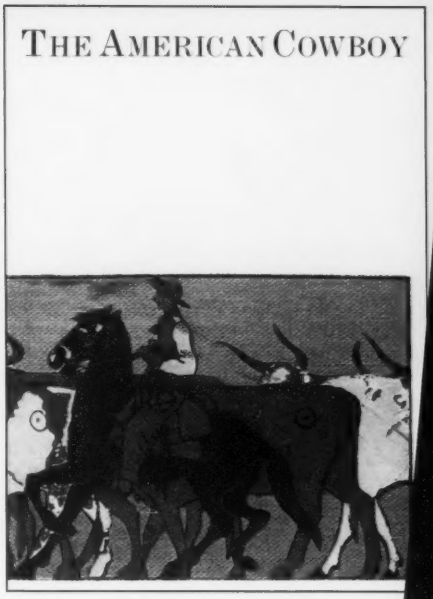
According to Evans, "the most widely noticed exhibit ever produced under the auspices of the Library of Congress" was the display, from Oct. 23 to Nov. 6, 1949, of three ancient Hebrew scrolls. The "Dead Sea Scrolls," as they came to be called, had been discovered several years earlier by a Bedouin shepherd in a cave in Qumran, Israel. (A subsequent exhibition, "Scrolls from the Dead Sea," which opened at the Library in 1993, highlighted the scholarship in scroll research since the 1947 discovery of the ancient scrolls.)

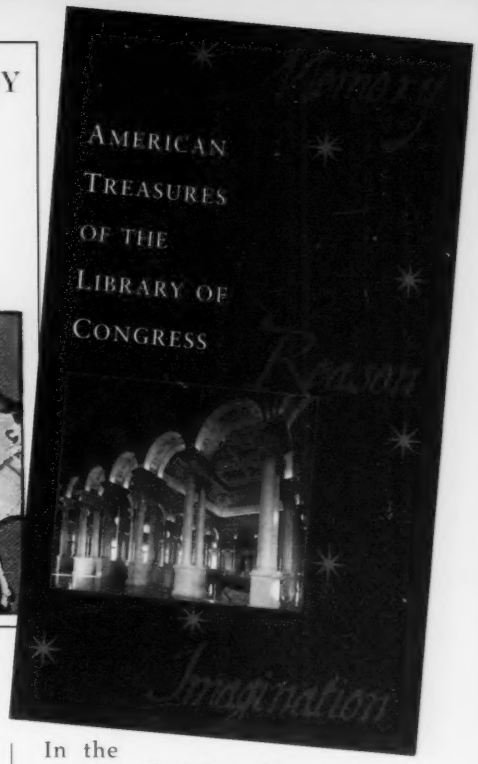
Exhibitions were an important Library of Congress activity from 1950 through the administrations of Librarians Quincy L. Mumford (1954-1974) and Daniel J. Boorstin (1975-1987). Under Mumford's direction, the Library commemorated the 150th anniversary of Abraham Lincoln's birth with an exhibition on view from Feb 12 through Dec. 31, 1959.

Boorstin encouraged the Library's staff to develop imaginative exhibitions that would appeal to a wide public. Two notable and successful examples were "Fifty Years of Animation: Building a Better Mouse" (1978), and "The American Cowboy" (1983).

President and Mrs. Reagan led a list







of distinguished guests who were present for the March 24, 1983, opening of "The American Cowboy." The exhibition, which drew heavily on documentation gathered from the Library's American Folklife Center, presented images of the American cowboy from origins in the migrant agricultural workers of the 19th century to the cowboy's modern status as a mythical hero showcased in the movies. Funding of the exhibition from United Technologies Corporation marked the beginning of private support for many of the Library's major exhibitions.

Exhibitions in the Digital Age

Since his appointment as the 13th Librarian of Congress in 1987, James H. Billington has implemented an ambitious program of major exhibitions, which has not only included international treasures from the Library's collections and other institutions but uses digital technology to make those exhibition accessible globally. To reflect Billington's wish for Library exhibitions to provide a broad, educational focus, in 1989 the Library changed the name of the Exhibits Office to the Interpretive Programs Office.

With support from the James Madison Council (the Library's private-sector advisory group, founded in 1990) and other private-sector donors, the Library launched "Great Libraries and Written Traditions," a series of cooperative exhibitions featuring treasures from institutions around the world. The first, "Rome Reborn: The Vatican Library and Renaissance Culture," marked the 1993 reopening of the renovated southeast second floor gallery in the Jefferson Building. The exhibition was accompanied by a book of essays and a catalog of items on display.

The second exhibition in the "Great Libraries" series was "Creating French Culture: Treasures from the Bibliothéque nationale de France," which also featured a companion volume, published by Yale University Press. (These internationally focused exhibitions would lead to other global collaborative digital projects, which were, in turn, the seeds of the World Digital Library initiative that Billington proposed to UNESCO in 2005.)

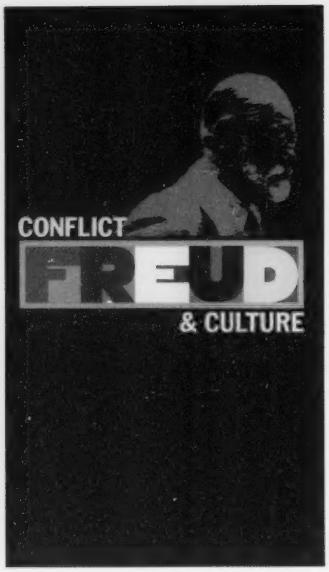
In June 1993, the Library announced its initiation of "a new program of traveling exhibitions that will share the rich intellectual content of its collections with cultural institutions across the United States and extend the reach of its interpretive programs beyond the Washington, D.C., metropolitan area." That year alone, eight different exhibitions traveled. The successful outreach program continues today, bringing selected Library exhibitions to national and international venues and reaching millions of visitors in the U.S., Austria, Brazil, Britian, Israel and Japan.

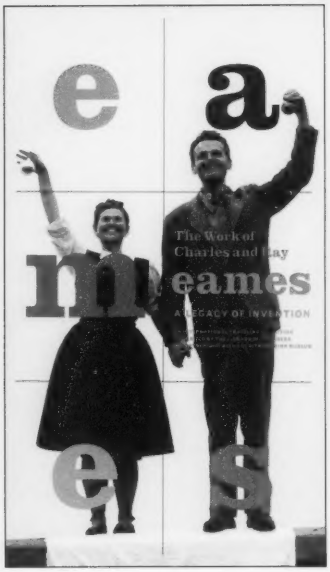
In the early 1990s, the Library began making its exhibitions available online, beginning with "Revelations from the Russian Archives" in 1992. To date, approximately 80 Library exhibitions are accessible on the Library's Web site at **www.loc.gov/exhibits/**.

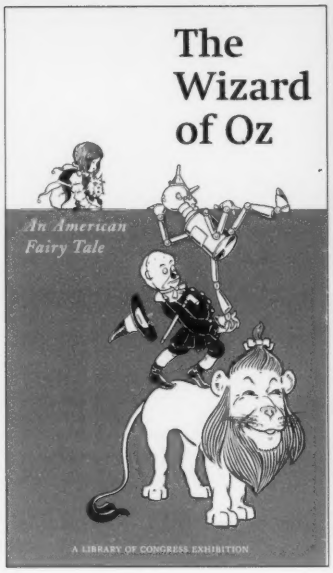
When President Bill Clinton and Russian President Boris Yeltsin visited the Library on Sept. 28, 1994, they toured the exhibition "In the Beginning Was the Word: The Russian Church and Native Alaskan Cultures." They also took a "virtual" tour of the electronic version of the exhibition that would eventually be accessible on the Library's Web site.

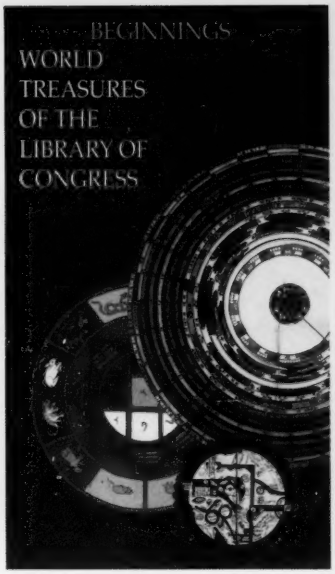
Public interest in Library of Congress exhibitions increased greatly in the mid-1990s as the decade-long renovation and restoration of the Thomas Jefferson Building neared completion, to coincide with the building's centennial in 1997. That year saw the opening of "American Treasures of the Library of Congress," a rotating exhibit drawn from the Library's collections, made possible by support from the Xerox Corporation. Also that year, an exhibition titled "The Thomas Jefferson Building: Book Palace of the American People" opened in the Library's Great Hall to mark the building's centennial.

As part of the 1997 reopening of the Jefferson Building, specialized exhibition galleries and a Visitor's Center for the general public were established in the building. New galleries were created to feature three different Library









of Congress collections: the George and Ira Gershwin Room, highlighting the Gershwin Archives; the Caroline and Erwin Swann Memorial Exhibit Gallery for Caricature and Cartoon; and the Bob Hope Gallery of American Entertainment, which presents items from the Library's Bob Hope Collection.

The George and Ira Gershwin Room opened to the public in March 1998 with the exhibition "Here to Stay: The Legacy of George and Ira Gershwin." The display featured George's piano and desk, Ira's typing table and typewriter, a self-portrait oil painting of each and documents chronicling their careers. (The exhibition, which closed temporarily for construction of the Capitol Visitor Center passageway, will reopen in December 2008.)

In the decade since its opening, the Swann Gallery has allowed the Library to showcase its rich holdings of original drawings by generations of America's best cartoonists and illustrators such as Arthur Szyk, Chic Young, Elizabeth Shippen Green, Jessie Willcox Smith, Anita Kunz, Al Hirschfeld and Herbert Block (Herblock). (Also closed for construction, the gallery will reopen in 2009.)

Drawing upon selections from the newly acquired Bob Hope Collection and additional material from the Library's extensive resources relating to the history of American entertainment, the Bob Hope Gallery opened to the public on May 10, 2000, with an inaugural exhibition titled "Bob Hope and American Variety." The week following Hope's death on July 27, 2003, at age 100, fans flocked to the exhibition to pay their respects and remember his legendary career.

The New Millennium

Exhibitions were a highlight of the Library's bicentennial celebration in 2000. Three major exhibitions illustrated the bicentennial theme of "Libraries, Creativity, Liberty." They were: "John Bull and Uncle Sam: Four Centuries of British-American Relations," a joint exhibition with the British Library; "The Work of Charles and Ray Eames: A Legacy of Invention"; and "Thomas Jefferson."

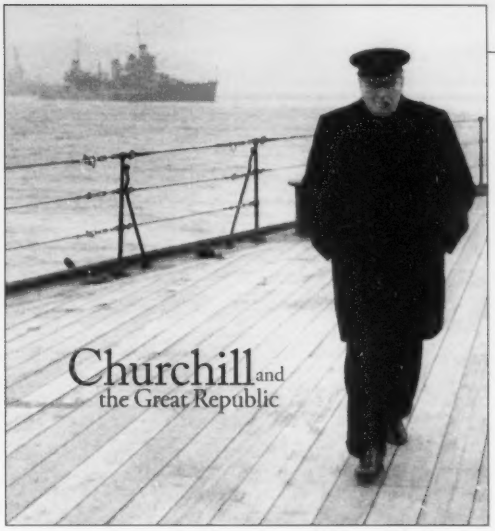
A smaller display, "The Wizard of Oz: An American Fairy Tale" celebrated American creativity by marking the 100th anniversary of L. Frank Baum's timeless American classic. The exhibition included Baum's 1900 application for copyright and the title page of the work, which came through the U.S. Copyright Office in the Library of Congress.

In June 2001, with support from the Xerox Corporation and others, the Library opened a companion exhibition to its highly successful "American Treasures" installation: "World Treasures of the Library of Congress" in the Jefferson Building's second-floor northwest gallery. On view through March 2003, the exhibition drew upon unique items from the Library's international collections in more than 460 languages to explore how various cultures explained the beginning of the world and to depict the first human beings as well as the heavens and the Earth.

In its tradition of documenting the American experience in all formats, the Library opened a special exhibition titled "Witness and Response: September 11 Acquisitions in the Library of Congress" in September 2002 to display the collections that the Library amassed during the year following the attacks of Sept. 11, 2001. The powerful display told the story of how the materials arrived at the nation's library—some within hours after the attacks—and how they reflected what America experienced in the aftermath of these tragic events.

In 2003, the Library exhibited for the first time one of its most significant acquisitions: the 1507 world map by cartographer Martin Waldseemüller, which gave the name "America" to the new lands explored by Columbus and Vespucci. The item was featured in a Library exhibition titled "Rivers, Edens, Empires: Lewis & Clark and the Revealing of America," which presented highlights from the Library's rich collections of exploration material documenting the quest to connect the East and the West by means of a waterway passage. (A special protective display case has since been constructed for the map, which is currently on public view as part of the new Library of Congress Experience.)

With the October 2003 opening of the Library of Congress/Ira Gershwin Gallery in the Walt Disney Concert Hall in Los Angeles, the Library established a permanent West Coast presence for the first time. Designed by architect Frank Gehry, the concert hall is the home of the Los Angeles Philharmonic Orchestra. The inaugural display featured prints, photographs, architectural drawings, music manuscripts and rare recordings to demonstrate the depth and breadth of the Library's collections. The gallery has also displayed maps of Los Angeles from the Library's Geography and Map Division.



In 2004, the Library opened an exhibition titled "Churchill and the Great Republic" to mark the 130th anniversary of the British statesman's birth and the 60th anniversary of D-Day, (the allied invasion of Nazi-occupied France on June 6, 1944) in which Churchill played a pivotal role. The exhibition marked the close relationship between the Englishman, born to an American mother, and the country he called "The Great Republic." In an address at the Library of Congress on the opening of "Churchill and the Great Republic" before members of the Churchill family and members of Congress, President Bush praised Winston Churchill and said: "This exhibit bears witness to one of the most varied and consequential lives of modern history."

Library exhibitions in 2003-2007 marked historical and cultural milestones such as the centennial of flight, honoring the Wright brothers' 1903 achievement ("Dream of Flight"), the 350th anniversary of Jewish life in America ("From Haven to Home"), the 1954 Supreme Court decision that ended school segregation ("Brown v. Board at Fifty"), the 150th anniversary of the publication of Walt Whitman's "Leaves of Grass" ("Revising Himself: Walt Whitman and 'Leaves of Grass'"); Benjamin Franklin's 350th birthday ("Benjamin Franklin: In His Own Words"); the 100th anniversary of the MacDowell artists' colony ("A Century of Creativity: The MacDowell Colony 1907-2007); and the 50th anniversary of Leonard Bernstein's "West Side Story" ("West Side Story: Birth of a Classic").

During the past decade, donations to the Library of several significant cartoon collections have been the inspiration for several exhibitions such as "Oliphant's Anthem: Pat Oliphant at the Library of Congress," "Humor's Edge: Cartoons by Ann Telnaes;" "Enduring Outrage: Editorial Cartoons by Herblock" and "Cartoon America," selections from the Art Wood Collection of Cartoon and Caricature.

A Closing and an Opening

The Library's popular exhibition, "American Treasures," closed in August 2007 after a decade on view to enable the construction of a new interactive experience for Library visitors, which opened in April 2008. *(See Information Bulletin, May 2008.)* While on display, "American Treasures" drew approximately 2.5 million visitors who viewed more than 2,700 treasured historical items from the world's largest library. These include the original rough draft of the Declaration of Independence, the contents of Abraham Lincoln's pockets on the night of his assassination, the first motion picture and the first baseball card.

The anticipated increase in visitors as a result of the construction of a Capitol Visitor Center and a passageway linking the Thomas Jefferson Building to the Capitol (scheduled to open in December 2008) prompted the Library to design a new, more interactive, way for people coming to the nation's capital from around the world to experience the grandeur of the building and the unparalleled resources housed within. For people unable to visit the Library in person, a companion Web site to the Library of Congress Experience (**myLOC.gov**) features interactive versions of the same exhibition content as the onsite experience, along with other educational resources.

In addition to showcasing the art and architecture of the Jefferson Building, the new Library of Congress Experience includes three major exhibitions: "Exploring the Early Americas: The Jay I. Kislak Collection," "Creating the United States" and "Thomas Jefferson's Library."

Drawn from collector Jay I. Kislak's extensive collection of some 3,000 items, which he donated to the Library, "Exploring the Early Americas" examines indigenous cultures and the changes caused by the encounter between Native Americans and Europeans. *(See Information Bulletin, January/February 2008.)* The cornerstone of the exhibition is the 1507 Waldseemüller map with interactive kiosks that allows visitors to explore segments of the map in detail and compare it with a 1516 map by the same cartographer.

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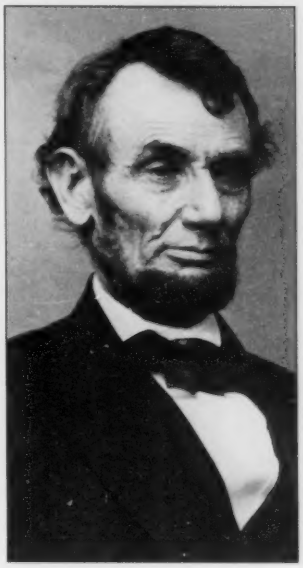


Future Exhibitions

December 2008 will mark another milestone for Library exhibitions with the opening of a second phase of the new Library of Congress Experience. It will feature additional interactive technology designed to engage visitors (and online users) with materials on display.

Also in December, "Here to Stay: The Legacy of George and Ira Gershwin" will reopen with new audiovisual components.

The Library will celebrate the bicentennial of Abraham Lincoln's birth with the Feb. 12, 2009 opening of "With Malice Toward None: The Abraham Lincoln Bicentennial Exhibition," which runs through May 9, 2009. This display, drawn from the rich collections of Lincoln material at the Library, will also travel to five venues across the United States.

In the summer of 2009, the Library will mount a major exhibition drawn from its Herbert L. Block Collection to honor the centenary of the political cartoonist's birth. ◆

Behind the Scenes

Work in the Library's Interpretive Programs Office

By MARTHA HOPKINS

For more than 65 years, the Interpretive Programs Office (IPO), formerly the Exhibits Office, has displayed the Library of Congress's incomparable collections to the general public in an intellectually and visually compelling manner. More than 1,500 exhibitions on almost as many subjects have been mounted since the early 1940s. Many of these have been viewed locally, nationally, and internationally either on-site, through the Library's traveling exhibition program, or on its Web sites at **www.loc.gov/exhibits/** and **myLOC.gov**.

John Sayers

The staff in the Library's Interpretive Programs Office work together to develop presentations that feature the Library's treasures.

"Most people do not recognize the complexity of creating exhibitions," said IPO exhibition director Cheryl Regan. "Developing an exhibition is a collaborative process, which often lasts several years and always involves numerous people inside and outside of the Library of Congress."

Staffing

IPO comprises 16 staff members, including the Interpretive Programs Officer (chief). The staff works closely with curators in the custodial divisions that house the Library's collections to explore a subject, shape it into an exhibition, and develop related educational programs that amplify its themes in an intellectually sound and engaging way.

IPO also hires a wide variety of contractors, such as designers, film researchers, and production companies to produce film segments or interactive programs. Translators may also be hired for foreign-language material. In the case of "Exploring the Early Americas," an epigrapher was hired to translate the glyphs found on pre-Columbian vessels.

Development Process

Exhibitions typically begin with submission of a proposal to IPO. The proposal is presented to the Library's Exhibitions Policy Review Committee (EPRC), which is chaired by the Associate Librarian for Library Services, and consists of Library managers, including the Interpretive Programs Officer.

The EPRC evaluates proposals on the basis of suitability for presentation at the Library—that is, whether the proposed exhibitions are based on intellectual and scholarly principles consistent with the educational objectives and mission of the Library and whether they have the potential to be funded by outside sources. At least half the content of Library exhibitions must come from the Library's collections.

Once the EPRC approves an exhibition, IPO's chief assigns it to an IPO exhibition director, who serves as project manager. Exhibition directors coordinate all activities related to the exhibition with various Library divisions. They also serve as liaisons with outside organizations that may be involved in an exhibition. Specifically, they draw on the expertise of scholars and individuals inside and outside the Library to develop the exhibition's scope and content, and they work with designers to develop an effective visual presentation for exhibit artifacts and exhibit-related publications.

"Multi-tasking is a job requirement," said Kim Curry, IPO's acting chief. "Exhibition directors often work on numerous projects simultaneously, each project having its own demanding deadlines. It's never boring."

Another key member of the development team is the exhibition curator, the person with specialized knowledge of the subject matter and the collections. The curator is usually an expert from a Library custodial division or an outside scholar hired on contract.

Curators are often surprised at the amount of work and the number of steps involved in producing an exhibition. "It's staggering what goes into an exhibit," said retired Copyright Office staff member Frank Evina, who served as curator of the "Wizard of Oz" exhibition in 2000. "I appreciated having IPO's experienced hands to show me the ropes."

The object selection process is a cooperative effort between the curator, who knows the division's collections, and the IPO exhibition director, who knows

how to make exhibitions appealing to the public. For major exhibitions, IPO often convenes a panel of outside experts who serve as advisors. They suggest ways to approach a subject and to assure an even-handed presentation of themes and materials.

"IPO staff members were able to see things about the Roger Stevens Collection that I hadn't because I was so closely involved with it," said Walter Zvonshenko of the Music Division, who worked with IPO as curator on the 2002 "Roger Stevens Presents" exhibition. "Their insights made the exhibition themes stronger than they might have been had I been the only person working on them."

Rosemary Plakas of the Library's Rare Book and Special Collections Division added, "Having worked with IPO staff for nearly 25 years, I appreciate the vital role they play in celebrating our cultural heritage by sharing the Library's rich collections with a larger constituency. Whether they are installing a major exhibition or preparing a temporary display, the IPO team consistently works professional magic to enhance the intellectual and visual appeal and optimize the educational experience of every presentation."

Funding

Securing the requisite funding is a key step in exhibition planning. IPO's staff is paid from funds appropriated by Congress, but exhibitions must be paid for with gift funds. Exhibition costs can range from $100,000 for a small display to millions of dollars for a major presentation such as the new multimedia Library of Congress Experience.

Rarely does an exhibition proposal arrive with a guaranteed source of funding. Therefore, IPO is responsible for drafting funding proposals based on knowledge of the concept, the objects to be displayed, and the costs involved. The Library's Development Office identifies potential donors and approaches those who may be interested in supporting the project. In the best of times, fundraising is not an easy task, and in bad economic times, it can be most challenging.

Conservation

IPO staff members have the requisite knowledge of conservation and museum practices to safely install rare, valuable and fragile artifacts. They work closely with the Library's Conservation Office to ensure that the highest conservation standards are used in the transfer, handling, and display of the Library's unique and priceless artifacts.

The Conservation Office evaluates proposed exhibition items to determine if they can be exhibited without being put at risk. It also sets requirements for display, such as specifying at what angle books can be opened and allowable lighting levels. Conservation also cleans, repairs and stabilizes items that need attention and loads flat items into mats for display.

Specialized housing is required for rare and intrinsically valuable collection materials. For example, the rough draft of the Declaration of Independence has been permanently installed in a mounting filled with inert gases to prevent deterioration from light and humidity. Some exhibition cases for especially valuable items, such as the Gutenberg Bible, have built-in climate control and lighting.

Design

IPO also works closely with exhibition designers to give each installation a unique look suitable for the subject matter. Designers present several options for floor plans, case and wall design, special exhibit elements, color schemes, logos, type fonts and methods of mounting objects, depending on the unique characteristics of each exhibit. Once the exhibition team is satisfied with the design, the designer prepares specifications for cases, text panels, banners, a brochure, poster, signage and any other materials needed to fabricate and mount the exhibition.

The Library of Congress Experience

The unique opportunity presented by the opening of the Capitol Visitor Center (CVC) and the connecting passageway to the Library of Congress—with a projected increase of 2 million to 3 million more visitors to the Library annually—made it necessary to rethink how Library visitors experience the nation's library.

IPO has been the key player in the Library-wide effort to develop the exhibitions that comprise the new Library Experience, which opened in April 2008. *(See Information Bulletin, May 2008 and June 2008.)* In addition to all the other details involved in mounting the new presentations, the interactive stations developed for each exhibition posed a major challenge to IPO and other Library offices.

"Exhibits have become increasingly complex with the addition of interactive and Internet components," said Gerry Gawalt, curator of "Creating the United States," a new exhibition that features the nation's founding documents. "I have often been amazed at how IPO staff can take the intellectual content from a curator and combine it with the technical expertise of others to produce a highly attractive and instructive exhibit component."

IPO worked closely for more than three years with outside contractor Second Story to develop content that would allow visitors to explore the themes of each exhibition in more depth, using interactive technology. The interactive material is available onsite as well as online at **myLOC.gov.**

In the "Creating the United States" exhibition, visitors are able to trace major ideas in the Declaration of Independence, Constitution and Bill of Rights back through the sources that influenced the Founding Fathers. They can view scanned pages from the original documents and transcripts that make them easy to decipher. These interactives enhance the visitor's understanding of the materials that played a critical role in forming the U.S.

Seven unique interactives located at nine stations in the "Exploring the Early Americas" exhibition allow visitors to learn directly from the artifacts, books, documents, paintings, and maps from the Library's Jay I. Kislak Collection. Three interactives in "Thomas Jefferson's Library" allow visitors to "browse" Jefferson's collection of more than 6,000 books.

IPO is continuing to work with interactive designers and staff in Web Services, Educational Outreach, Integrated Technology Services, and the Office of the Librarian throughout the Library on the next phase of the new Library Experience, which will place myLOC stations—with additional interactive capabilities—in the Library's exhibitions. ◆

Production

IPO's highly skilled and experienced exhibition production specialists, under the direction of Production Officer Deborah Durbeck, prepare for installation. They review the designer's construction drawings and oversee contracts to fabricate walls, cases, mounts, graphic panels and other design elements, often overseeing numerous contracts simultaneously.

Production specialists carefully measure exhibition items, which may need to be matted and framed. Their skills range from interpreting complex blueprints to making mounts for delicate objects. They also must have the strength to manage and lift large case doors and heavy vitrines (covers) that fit onto cases.

During the production phase, draft exhibition text and labels are written by the curator or subject specialist. In IPO, the text and labels are edited to make them suitable for display. Exhibit text must be short and yet give visitors information about the objects and themes on display. "Discovery Labels" highlight items of special interest to children and families and make the exhibition content relevant and interesting to them.

Programming

Through the efforts of its education specialist, Susan Mordan-White, IPO develops an array of public programs in conjunction with Library exhibitions that are designed to appeal to visitors of all ages. She conducts group and individual tours of Library exhibitions for student groups, youth organizations, and adult visitors, as well as training the Library's docents to lead exhibition tours.

Held in the exhibition areas, "Gallery Talks," IPO's longest running public program series, has featured hundreds of curators and staff specialists from across the Library sharing their expertise with the public.

Working with the Library's Office of Strategic Initiatives Educational Outreach Office, Mordan-White also develops teacher institutes that help educators around the country develop strategies to incorporate online Library exhibitions in the classroom.

IPO also works with the custodial divisions and the Office of Scholarly Programs to sponsor exhibition-related lectures and symposia that bring recent scholarship to the Library. When an exhibition budget allows, IPO works with the Motion Picture, Broadcasting and Recorded Sound Division to develop an exhibition-related film series drawn from the Library's collections of feature films, documentaries and television broadcasts. These programs are shown at the Mary Pickford Theater in Washington and at the Library's new state-of-the art Packard Campus in Culpeper, Va.

Online Exhibitions

In addition to the physical exhibitions on display at the Library, IPO prepares online exhibitions to reach those who cannot visit in-person. These online exhibitions, which become a permanent record of the exhibition, incorporate the elements of the physical exhibition in a separate development process.

IPO online exhibition director Betsy Nahum-Miller arranges for all objects to be digitized by the Library's Digital Scan Center, part of the Information Technology Services office in the Library's Office of Strategic Initiatives (OSI). These scans, along with the exhibition text and labels, are entered into a Content Management System by OSI's Web Services team. The team then formats the material for the "Exhibitions" section of the Library's Web site.

"As we move to online exhibitions that pull from a Content Management System, we are undergoing a learning curve in working with this new structure," said Nahum-Miller. "Close cooperation between IPO and OSI has always been critical to the success of the Library's online exhibitions and this collaboration is more important than ever as we transition to the new approach."

Traveling Exhibitions and Loan Program

The Library's exhibitions have a long history—dating from the turn of the 20th century—of traveling to other institutions and cultural organizations. In the past 15 years, the Library's diverse exhibitions have traveled to 121 venues in 43 states, reaching nearly 4.3 million people in the United States. Library exhibitions have also traveled to 17 venues in 11 foreign countries on four continents. To host a Library of Congress exhibition, a venue must meet strict eligibility requirements that include the ability to control temperature, humidity and lighting, and to adhere to specific security guidelines.

Other institutions may also borrow from the Library's collections. IPO's Registrar's Office makes available many of the Library's rare and unique objects to recognized institutions and agencies with established exhibition programs. Each request for loan is judged on its particular merits but the proposed venue must have an acceptable physical environment and full-time, professional staff proficient in handling the particular material requested. Additionally, the number of items from the Library of Congress cannot exceed 49 percent of the total number of objects in the exhibition. There is no loan fee to borrow items from the Library but the borrower is responsible for all direct costs, including insurance.

"Not only can people view the Library's exhibitions in person and online, but qualified institutions may be able to host a Library traveling exhibition in their home town or borrow items from the nation's library to include in their exhibitions," said Tambra Johnson, head of IPO's Registrar's Office. ◆

Martha Hopkins is an exhibition director in the Interpretive Programs Office. IPO staff members Kim Curry and Cheryl Regan also contributed to this story.

John Sayers

LIBRARY OF CONGRESS
IN THE NEWS

By ERIN ALLEN

The Library of Congress recently announced that Stevie Wonder would be the second recipient of the Gershwin Prize for Popular Song. *(See story on page 179 in this issue.)* Named in honor of popular music forebears George and Ira Gershwin, the award recognizes the profound and positive effect of popular music on the world's culture and honors a composer or performer whose lifetime contributions achieve the standard of excellence associated with the Gershwins.

With headlines like "Little Stevie Wonder's Still Got It," "More Sunshine for Stevie Wonder's Life" and "Just Calling to Say Stevie Wonder Will Receive Gershwin Prize," media outlets far and wide—from France, Australia and Canada to Kansas, New Jersey, Tennessee, Seattle and Texas—ran news of the commendation. Major outlets running the story included **The New York Times,** the **Washington Post, Los Angeles Times, Associated Press, Reuters, E! Entertainment News, Philadelphia Inquirer, UPI** and **Voice of America**.

• In addition to Wonder receiving accolades from the Library, noted author Herman Wouk received the first lifetime achievement award for fiction writing on Sept. 8. *(See Information Bulletin, September 2008.)* Distinguished guests such as New Yo·k Times columnist William Safire, ABC News correspondent Martha Raddatz, singer Jimmy Buffett and Justice Ruth Bader Ginsburg gathered to honor the prolific novelist.

Washington Post reporter Bob Thompson covered the award ceremony, observing that "if novelist Herman Wouk lives much longer—as, God willing, he will—the Library of Congress may run out of ways to celebrate him." The Library had previously recognized Wouk as a Living Legend and devoted a day-long symposium to his life and works.

In his remarks at the event, Wouk quoted philosopher Isaiah Berlin, who once told him: "You've been a creative artist. And there's nothing better to do with a human life.

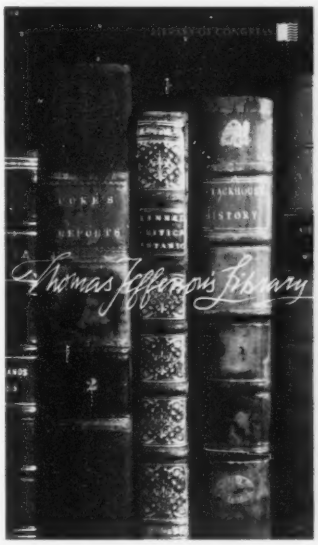
"This is a moment," Wouk said, "when I'm inclined to believe it."

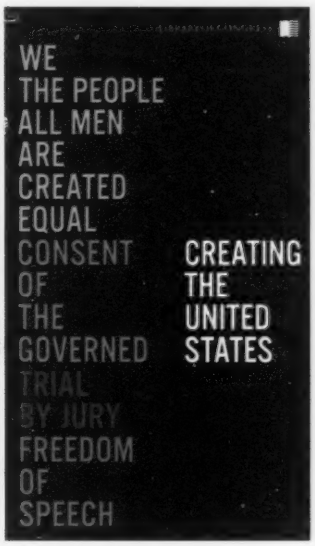
The **Washington Examiner** was quick to report a mistake made in the Library's introduction of William Safire, referring to him as "a speechwriter for Lincoln." (Safire was a former Nixon speechwriter.) Through laughter, Safire said "that was the best introduction I've ever had. It would have been nice if he'd mentioned that I came up with the phrase 'with malice toward none.'"

Also running stories about Wouk were **The New York Times, Los Angeles Times, Philadelphia Inquirer, Sunday News (Lancaster, Pa.)** and blogs from the **Chicago Tribune, Orlando Sentinel** and **USA Today**. ◆

Erin Allen is a writer-editor in the Library's Public Affairs Office.

Treasures
continued from page 173





After an extensive search that began in 2000 on the occasion of the Library's bicentennial, the reconstructed personal library of Thomas Jefferson is on display in the building named for the third president of the United States. *(See Information Bulletin, June 2008.)* The original collection totaling 6,487 volumes was sold to Congress in 1815 to replace the holdings of the Congressional Library that were destroyed when the British burned the Capitol. A chimney fire in 1851 destroyed all but about 2,000 volumes. Those original tomes, along with replacement copies, comprise the current display. The display is accompanied by interactive kiosks that allow visitors to "browse" the shelves in greater detail. To date, all but about 300 titles listed on Jefferson's original inventory have been secured.

Jefferson's genius, along with that of the other Founding Fathers, is demonstrated in the third new exhibition, "Creating the United States," which focuses on the seminal documents that established the new Republic: The Declaration of Independence, the Bill of Rights and the Constitution. *(See Information Bulletin, June 2008.)* Interactive kiosks allow visitors view annotated versions of the documents and discover the source texts that provided the basis of many of their ideas.

In one of the most supreme endorsements of the Library's exhibitions in its 208-year history, historian David McCullough said, "If visitors to this, our capital city, whether they're from our own country or from abroad, were to see only one exhibition, one building, one place during their visit, 'Creating the United States' would be the one to see, here at the Library of Congress." ◆

John Y. Cole is director of the Center for the Book.

Music in the News

New Exhibition Explores History of Political Song

Long before the advent of the 30-second campaign ad, Americans used political songs to celebrate—and sear—the candidates they loved and those they loved to hate. "Voices, Votes, Victory: Presidential Campaign Songs," a new exhibition on view Oct. 8, 2008, through March 7, 2009, in the Music Division at the Library of Congress, explores the history of the political song in the U.S.

The political song can be found as far back as the era of the nation's first president, George Washington, who was celebrated in music after he took that office. But political singing took on a more contentious tone by the 1840s, as campaign songs began to be used to persuade potential voters and sometimes blast contenders for office.

"Voices, Votes, Victory" features sheet music cover art, lyrics, and sound excerpts from campaign songs dating from 1798 to 1968. Among the exhibit items are a march celebrating George Washington, a song supporting Abraham Lincoln's first run for the presidency in 1860 and music heralding third-party agendas.

The exhibit presents a sampling of campaign songs found in the rich collection of sheet music housed in the Music Division of the Library of Congress. The earliest items are rare melodies that honored America's first presidents for winning and maintaining the young nation's liberty. Some of the most potent political rhetoric of the 19th century is found in "songsters," pocket-sized books of lyrics that allowed passionate voters to be ever-ready for an impromptu "sing" to stump for their party's candidates. Yet other examples show that friends and families joined to campaign around parlor pianos, a trend that continued well into the 20th century.

Even the covers of early campaign-song sheet music were an attempt at spin, featuring elegantly engraved portraits of candidates, sometimes in uniform.

America's campaign songs reflect virtually every episode and issue that affected the nation: the Civil War, the Spanish-American War, and World Wars I and II; such political maelstroms as the Teapot Dome scandal, trust-busting, and Prohibition; and concerns of the average citizen including an eight-hour work day, child labor, and food for the hungry. Not only are the long-enduring party symbols of the Republican elephant and the Democratic donkey seen in song-related art, but also their forerunners—the Whigs' log cabin and hard cider, the Republicans' white plume, and the Democrats' red bandanna.

The Library's unparalleled music holdings include manuscripts, scores, recordings, books, libretti, music-related periodicals and microforms, copyright deposits and musical instruments.

Many of these collections are available at **www.loc.gov/performingarts/encyclopedia/**. The exhibition will be accessible on the Library's Web site at **www.loc.gov/exhibits/**. ◆

Andre Kostelanetz Papers Donated to the Library

Papers of conductor and arranger André Kostelanetz have been donated to the Library of Congress by the musician's estate, marking a significant expansion of the collection Kostelanetz provided to the Library during his lifetime. Kostelanetz, who died in 1980, was a major figure in U.S. popular music and on radio for half a century.

Early in his career, he was best known for his interpretations of classical pieces, and over his lifetime he was credited with selling more than 50 million recordings that tapped a public appetite for popular arrangements of classical and Broadway music.

"From his musical imprint to his innovations in broadcasting, André Kostelanetz was a fascinating figure of the 20th century," said Susan H. Vita, chief of the Library of Congress' Music Division.

"During his lifetime, Kostelanetz donated hundreds of his unique orchestral arrangements and 'off-air' recordings to the Library, added Vita. "This addition of his personal and professional papers adds a tremendous resource for researchers and students of American music. It will be of great value to students and historians of American music, show business and broadcasting," Vita said.

Born in 1901 in St. Petersburg, Russia, Kostelanetz was conservatory-trained in piano as a teenager and learned conducting in his native country, then came to the United States in 1922, and began conducting concerts for radio broadcast. By the 1930s he was named conductor of the CBS Orchestra and had his own show on CBS radio, "André Kostelanetz Presents."

Over the years he became well-known for arranging and recording light classical pieces and instrumentals of songs and Broadway material that appealed to general audiences.

The Kostelanetz papers, comprising 73 containers of correspondence, scrapbooks, photos, clippings, posters, business papers, posters, sound recordings, and materials related to his USO tours with his wife, opera star Lily Pons, will supplement Kostelanetz' previous gift to the Library during his life of full scores and parts for many of his arrangements.

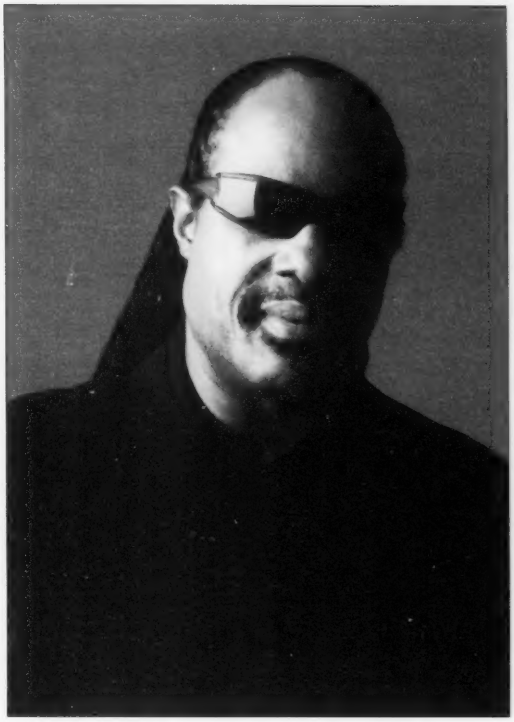
The newly donated material includes love letters in French between Kostelanetz and Pons from the first years of their relationship, 1935 and 1936; correspondence with four former U.S. presidents and numerous musical figures including Beverly Sills, Irving Berlin, Leopold Stokowski, Cole Porter, George M. Cohan, Jerome Kern, Richard Rogers and Harold Arlen; documentation of Kostelanetz' role in Leonard Bernstein's 1943 debut as conductor of the New York Philharmonic; thousands of photos, sketches, drawings and cartoons; documentation of Kostelanetz' 1955 worldwide trip; and personal letters to the avid art collector from artists Marc Chagall, Henri Matisse and Claude Monet. ◆

Signed, Sealed, Delivered

Stevie Wonder to Receive Gershwin Prize

Librarian of Congress James H. Billington named singer-songwriter Stevie Wonder as the recipient of the second Library of Congress Gershwin Prize for Popular Song. The award presentation is scheduled to take place on Feb. 23 in the Great Hall of the Library's Thomas Jefferson Building.

Wonder burst on the scene in the early 1960s as a musical prodigy. His dance hits and love songs segued over the years into thoughtful commentaries on the joys and injustices in the world.



As an added distinction to this year's Gershwin Prize, the Library has offered, and Wonder has accepted, a musical commission. He joins a group of eminent composers who have received Library commissions, ranging from Aaron Copland and Leonard Bernstein to Paquito D'Rivera.

"It's an immense privilege to join such a remarkable roster of musicians and composers," Wonder said. "I am touched to receive this honor, and look forward to creating music for the celebration."

"The Gershwin Prize honors an artist whose creative output transcends distinctions between musical styles and idioms, bringing diverse listeners together, and fostering mutual understanding and appreciation," said Billington. "Stevie Wonder's music epitomizes this ideal."

The prize commemorates George and Ira Gershwin, the legendary American songwriting team whose extensive manuscript collections reside in the Library of Congress. The prize is awarded to musicians whose lifetime contributions in the field of popular song exemplify the standard of excellence associated with the Gershwins. The first Gershwin Prize was awarded in May 2007 to Paul Simon. *(See Information Bulletin, June 2007.)*

Born in Saginaw, Mich., in 1950, Wonder became blind shortly after birth. He learned to play the harmonica, piano and drums by age 9. By the time he was10, his singing and other musical skills were known throughout his neighborhood. When the family moved to Detroit, impressed adults made his talents known to the owners of Motown Records, who gave him a recording contract when he was age 12.

The LP featured his first nationwide hit, "Fingertips." That recording was followed in just a few more years by "Uptight (Everything's All Right)" "For Once in My Life," "My Cherie Amour," "Signed, Sealed, Delivered, I'm Yours," and "If You Really Love Me."

He undertook the study of classical piano, and later, music theory, and beginning in 1967, he began writing more of his own material. He authored the Smokey Robinson hit "The Tears of a Clown."

In the early 1970s, Wonder toured with the Rolling Stones and had major hits with the songs "Superstition" and "You Are the Sunshine of My Life." In the mid-70s, his album "Songs in the Key of Life" topped the charts for 14 weeks. It includes the breakout hits "I Wish," "Sir Duke," and "Pastime Paradise;" the latter song was sampled in 1995 within a hit by another artist, Coolio. Wonder's songs have been sung by many artists including Eric Clapton, Barbra Streisand, Marc Anthony, Mary J. Blige, John Mellencamp, and the Red Hot Chili Peppers, just to name a few.

Over the years, Wonder has delivered 32 No. 1 R&B and Pop singles, 49 Top 40 R&B and Pop singles and garnered 25 Grammy Awards, as well as the Grammy Lifetime Achievement Award in 1996. In 1989, he was inducted into the Rock 'n' Roll Hall of Fame. 1999, Wonder became the youngest honoree of the Kennedy Center Honors. He was inducted into the Songwriters' Hall of Fame in 2002, and in 2004 he won the Johnny Mercer Award for a lifetime of outstanding creative work. In 2005, the Library of Congress added Stevie Wonder's "Songs in the Key of Life" to the National Recording Registry, which recognizes recordings that are "culturally, historically or aesthetically significant."

In selecting Wonder for the prize, the Librarian turned for advice to leading members of the music and entertainment communities. This year's advisory committee consisted of Michael Feinstein, Lorne Michaels, Phil Ramone, Paul Simon and Allen Toussaint.

The creators and executive producers of the Gershwin Prize for Popular Song are Peter and Bob Kaminsky, Mark Krantz and Cappy McGarr, creators and executive producers of the Kennedy Center Mark Twain Prize for American Humor. ◆

Michaela McNichol

A Sunny Space

European Reading Room Gets a New Home

By DONNA URSCHEL

In the Southeast Pavilion of the Jefferson Building, also called the Hall of Elements, sun filters through the east- and south-facing windows, warming the yellow walls and bringing a glow to the beautiful surroundings. The disc in the domed ceiling, appropriately enough, represents the sun.

This graceful corner room adorned with pastel-colored paintings representing air, earth, water and fire is the new home of the European Reading Room.

Previously located in the adjacent second-floor South Curtain, the reading room was moved to make more space available for exhibitions. The European Division's staff colonnade or office area, located between the old reading room and the new one, was unaffected by the reallotment of space.

Staff and readers, many of whom were wary of the move at first, are steadily adjusting to their new quarters.

"Overall, the room is working," said Grant Harris, head of the European Division Reading Room. "The readers' comments I've heard so far have been just slightly positive, but keep in mind that those who knew the old reading room preferred it; it's a hard act to follow."

That preference is easy to understand, because the previous reading room had spacious proportions, elegant mahogany furnishings, stair-step bookcases and book-filled catwalks.

Current access to the new European Reading Room is through the Hispanic Reading Room and the Hispanic Division office area. After February 2009, when an Abraham Lincoln exhibition will open in the South Curtain, the public will be able to reach the European Reading Room through the exhibition space and a corridor along the staff offices of the European Division.

Although reading room space was downsized and the décor has changed, the new quarters function well. The reference collections are easily accessible, and a massive rearrangement of 4,000 serial titles and 1,600 shelves resulted in a net gain of 166 linear feet of reference shelf space, which allows for more reference materials.

The new reading room itself lost 250 linear feet of reference shelf space from the 1,069 linear feet that were available previously, but the European Division added 425 feet of open shelving in the stacks adjacent to the staff colonnade, about 30 yards from the new reading room. Open to division researchers, this stack area for reference materials is separate from Library collections housed in other Library stacks that are closed to the public and general use by the staff.

"Ideally, we would want all reference books out in the reading room. Having to walk 30 yards away for some of them is not ideal, but it works," said Harris.

Periodical-display shelving also had to be reduced. But readers are not viewing the printed current issues as much, now that the Library of Congress subscribes to more than 15,000 online serials, including 200 Russian newspapers and periodicals.

In addition to periodicals, the reference collection includes encyclopedias, bilingual dictionaries, biographical works, general histories and bibliographies.

Harris and his colleagues looked at reader usage to determine which reference books to house on the shelves in the new reading room. Beginning in 2006, reading rooms in the Library started to keep sign-in sheets to determine usage and indicate countries of interest for researchers. From that information, Harris determined that 80 percent of visitors were most interested in researching, in the order of popularity, Russia, Germany, France, Poland, Italy, Romania and Hungary. Reference books pertaining to those countries, as well as the general sections for Europe, Eastern Europe and Western Europe, were placed in the new reading room.

Reference books for the remainder of the European countries are housed in the stack area that is open to European Division readers.

In the coming months, the reading room will take on a more coherent look, after the arrival and installment of tall wooden shelves that will replace the oversized temporary white metal shelves. These new shelves will match the style and wood finish of the tables and lower shelves already in the room.

Another major change involves the reader tables. The previous reading room contained six tables. Each table could accommodate six researchers, creating a 36-seat capacity. The new reading room has three tables that yield 18 seats. Only once, since the previous reading room opened in 1997, have there been more than 18 readers in the reading room, according to Harris. On that occasion, there were 19 researchers. So, he said, the three tables should be sufficient; what the readers might lose on a busy day is elbow-room.

Harris said the designers, artisans, workmen and technicians deserve credit for conducting the move on a tight schedule. The large reference desk had to be disassembled and moved into the new reading room, where it presides along the north side of the pavilion. The five public-access computers and the computer dedicated to Comintern Electronic Archives were transported to the new site. The photocopier and the microfilm machines occupy the foyer space between the staff colonnade and the pavilion. "We have pretty much everything we had before," said Harris.

Throughout the move, the European Reading Room, in one location or the other, remained open for researchers. There were a few awkward weeks, but the public was always able to consult with staff, request books online, make use of electronic resources and access the reference collections and study shelves.

"The move happened so fast," said Harris. In early 2008, Harris and his staff started to notice workers from the Architect of the Capitol come by and carefully look around the reading room. The European Division was told of the relocation on March 18, and four months and one week later the new reading room opened on July 25 in the Southeast Pavilion.

Some regular researchers in the European Reading Room were upset when they heard news of the impending move. Four scholars created a blog titled "Save the European Reading Room at the LC!" which was active online from March to May. In addition, letters of protest were sent to the Library of Congress administration and to members of Congress. The criticism has subsided as researchers realize the European Reading Room remains open and materials remain accessible.

Harris said the staff is adapting to the change. And to say thanks to the public for its support, the staff decided to host a tea. On a Friday afternoon in April, they invited researchers to the nearby European Division conference room for tea and cookies. About 10 people attended. The event was a success, with interesting and scholarly conversations taking place.

"It was so successful and appreciated that we continue to hold the teas on Friday afternoons. Enough of our staff likes the idea," said Harris. Each week staff members take turns bringing in tea bags and cookies or cake.

And so scholarship—enhanced with lagniappe, as they say in New Orleans—continues. ◆

Donna Urschel is a public affairs specialist in the Public Affairs Office.

Michael David-Fox, an associate history professor at the University of Maryland, uses the European Reading Room in its new location in the Southeast Pavilion of the Thomas Jefferson Building.

Michaela McNichol

Michaela McNichol

Heritage from Two Cultures

Marie Arana Discusses Family, Community, Nation

By ERIN ALLEN

The Library kicked off its celebration of Hispanic Heritage Month (Sept. 15–Oct. 15) with a keynote lecture on Sept. 18 by author and Washington Post Book World editor Marie Arana. (The program can be viewed on the Library's Web site at **www.loc.gov/webcasts/**.) This year's theme was "Getting Involved: Our Families, Our Community, Our Nation" (**www.loc.gov/topics/hispanicheritage/**).

"I am an American of both sides of the hemisphere," Arana said. Born in Lima, Peru, Arana's heritage lies not only in the strict Catholic traditions of her Hispanic father but also in the staunch independence of her American mother.

"I grew up in the red-hot middle of a clash of cultures," she said. "I felt utterly Peruvian, yet, because of my mother, I was also seeing Peru through a foreigner's eyes. It has been a good preparation for the double life I've lived ever since."

During World War II, her father entered the United States, literally, as mail cargo. He hopped a plane from Panama to Miami, essentially taking the place of a 110-pound mailbag.

"The war was raging, and the colleges and universities had few male students. Latin American boys from allied countries were invited to fill the places," Arana explained. "My father knew that if he could just get himself to Boston and enroll in the Massachusetts Institute of Technology, he might have a better life."

Arana joked with the audience, saying her father told her to tell them that he was "numero uno" in every classroom he ever attended.

Arana's father came back to Lima with an education and a wife—one who was resolutely independent, "full of secrets" and who clashed with the values of her new family in which a wife knew her place and children were raised by the entire family.

"My father came from a culture that believes in family above everything, that venerates the past," said Arana. "Children live in their parents' world.

"My mother prized individual rights above everything: a culture that believes in the future, that children should forge lives different from their parents," she said. When Arana arrived in New Jersey at the age of 10, she was certain her family could be torn apart at any second. Although her parents had a great love between them, they never seemed to agree on anything.

"Antonio Skarmeta, the Chilean author of 'Il Postino,' once said 'The hardest thing a human being can live through, outside of war or starvation, is a desire to be something other than what he is.' That's the work an immigrant child does every day," said Arana.

She continued quoting Skarmeta: "'I've always been interested in children who inhabit two worlds: one being the world of their parents, who insist on loyalty to the country they have lost; the other being the world just beyond their door, a world that insists on loyalty to the new, immediate life to which they have come. Often the children of two worlds are stronger for it.'"

As a nation of immigrants, America can be defined by Skarmeta's outlook, Arana believes.

"Every successive wave of immigrants that enriched this nation has suffered dislocation and anomie, but their children have grown up better for it, and strong," she said. "I say, that's what we Hispanics give to America."

According to Arana, the term "Hispanic" isn't one used by the people of her heritage. "In our countries of origin, we are Peruvians, Salvadorians, Argentines, Chileans, Ecuadorians, Mexicans.

continued on page 183

Achievement and Sacrifice

Veterans Project Celebrates Hispanic Heritage

The Library of Congress Veterans History Project (VHP), a program of the American Folklife Center, commemorated Hispanic Heritage Month (Sept. 15–Oct. 15) with a special Web presentation profiling American veterans of Hispanic descent. Twelve fully digitized collections have been added to the "Experiencing War" Web series. Learn more at **www.loc.gov/vets/**.

Rich in detail and firsthand narratives, the presentation chronicles the wartime experience of Hispanic American veterans through audio- and videotaped interviews, letters, photographs and written memoirs from the VHP collections.

Featured narratives, such as that of Antonio Martinez, animate history. On Christmas Eve 1944, Martinez was one of 2,235 American servicemen aboard a Belgian transport ship, the Leopoldville, on its way from England to France. Five miles from its destination, a torpedo from a German U-boat struck the ship, and it sank within three hours. Martinez helped a man who could not swim. One of the last rescued from the water, Martinez survived, but more than 750 GIs did not. His in-depth account of this tragedy, among the worst in U.S. military history, is a welcome addition to the public record, as survivors were told at the time not to discuss the episode. It took 50 years before an official monument to those who went down with the ship was erected.

Some featured veterans, such as Leroy Quintana, went on to gain fame after military service. Drafted to serve in Vietnam in 1967, Quintana did at one point consider fleeing across the border into Canada. But his mother had instilled in him respect for military service, and he stayed on. Serving in the 101st Airborne at the height of U.S. involvement, he kept a notebook of his experiences on five-man reconnaissance teams. "There was no reward for people returning from Vietnam," recalls Quintana, "especially in the Army." Quintana became a published, award-winning poet who sometimes uses his days in the service as inspiration for his work.

Hispanic American serviceman Antonio Martinez survived one of the worst disasters in U.S. military history on Christmas Eve 1944.

Other stories, such as that of Joseph Medina, give personal perspective to current events Following in the military tradition of his family dating to the 15th century in Spain and later in Mexico, Medina entered the U.S. Naval Academy in 1972. In 2003, Medina was promoted to brigadier general, one of the first Hispanics to hold the rank in the U.S. Marine Corps. More recently, he commanded the Expeditionary Strike Group Three during Operation Iraqi Freedom, during which he was responsible for developing the Iraqi Coastal Defense Force.

"If something goes bad in Iraq," says Medina, "the press focuses on it and everybody sees it. But sometimes they don't see all the good things that are getting better."

More than a dozen sets of individual collections have been featured on the Veterans History Project Web site. Past themes include D-Day, prisoners of war, female veterans, military medicine, spies and African-American veterans. Companion sites to the project's two books, "Forever a Soldier" and "Voices of War," can be viewed on the "Experiencing War" section of **www.loc.gov/vets/**. ◆

Arana

continued from page 182

"Not until we are here, living in the U.S., do we encounter that label, Hispanic," she added. "But we take it on gladly, check that box on the census form, and from it we make a community of like-minded people that doesn't necessarily exist beyond American borders."

She espoused the Hispanic values of family, work, dedication, ambition and a love of life. These are the things her own mother and father taught her and encouraged her to speak about for her lecture at the Library.

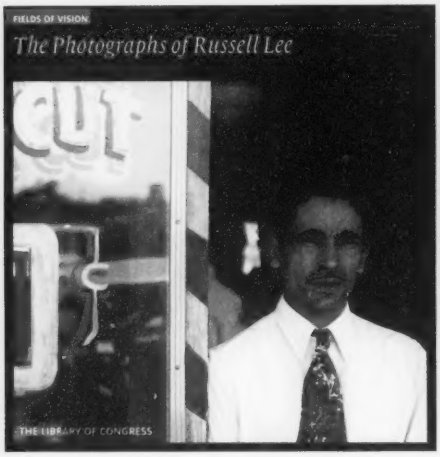
In concluding her lecture, Arana echoed the sentiments of Simón Bolivar, the leader of Spanish-American independence and the subject of her next book. Bolivar's great hope was that all countries of Latin America would unite and forge a strong, new race of people. Unfortunately, he died in 1830, destitute and exiled from his native land, never seeing his dream come to fruition.

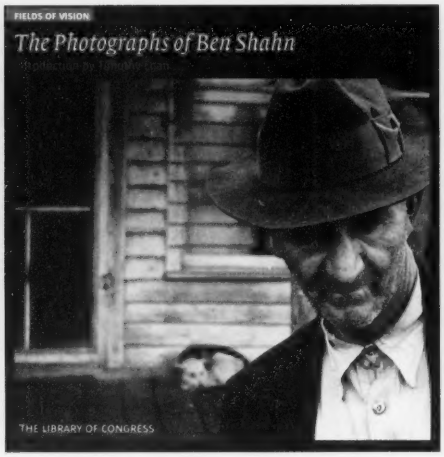
"Here in North America, we children of Hispanic Heritage, a wildly various people with diverse backgrounds and individual histories, stand united as citizens of a common culture with much to offer our country," Arana said. "We bring, as my mother and father say, strong notions of family, of work, of dedication and ambition. We advance an agenda of global understanding. We make a new world out of America north and south. I'd like to think that, in ways such as this, we make Bolivar's dream come true." ◆

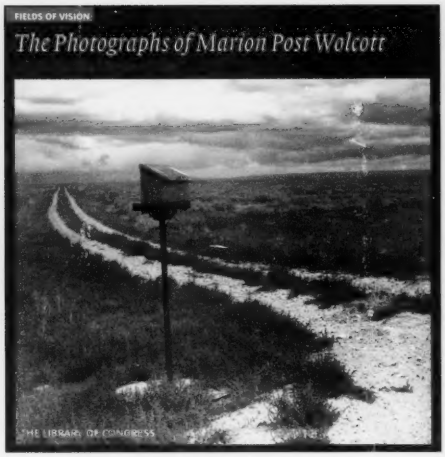
Erin Allen is a writer-editor in the Library's Public Affairs Office.

New Publications from the Library of Congress

Photographs of the Library of Congress as well as images from its collections are featured in five new Library publications. These, and other Library of Congress publications, are available through the Library of Congress Sales Shop, Washington, D.C., 20540-4985. Credit- card orders are taken at (888) 682-3557, or shop on the Internet at **www.loc.gov/shop/**.







On These Walls: Inscriptions and Quotations of the Library of Congress

"On These Walls: Inscriptions and Quotations of the Library of Congress," by Center for the Book Director John Y. Cole, has just been republished in a revised edition with more than 100 full-color illustrations by noted photographer Carol M. Highsmith.

Highsmith, who has documented American life and architecture for more than 30 years *(see Information Bulletin, December 2007)*, began donating her archives to the Library's Prints and Photographs Division in 1992. Her images can be found online at **http://memory.loc.gov/pp/highsmhtml/highsmabt.html**.

This new publication features all-new photography by Highsmith to accompany Cole's text, which is the most comprehensive guide available on the significance of the inscriptions and quotations found on the walls of the three buildings that comprise the Library of Congress—the world's largest library and the nation's oldest federal cultural institution.

While the bulk of "On These Walls" rightly focuses on one of the nation's architectural masterpieces—the 1897 Thomas Jefferson Building—it does not neglect the important inscriptions and symbols in the 1938 John Adams Building and the 1980 James Madison Memorial Building.

"On These Walls" (Library of Congress in association with Scala Publishers), a 128-page softcover volume illustrated with more than 100 exquisite full-color photographs, is available for $19.95. *For more on this book, see "News from the Center for the Book on p. 186.*

Fields of Vision: The Photographs of Russell Lee, Ben Shahn and Marion Post Wolcott

Selected images from the works of photographers Russell Lee (1903-1987), Ben Shahn (1898-1969) and Marion Post Wolcott (1910-1990) are now featured in the first of three volumes in a new Library of Congress series titled "Fields of Vision."

The more than 171,000 black-and-white and 1,600 color images that comprise the Farm Security Administration-Office of War Information (FSA-OWI) Collection at the Library of Congress offer a detailed portrait of life in the United States from the years of the Great Depression through World War II. Capturing people in both rural and urban regions of the country involved in the rhythms of daily life, the photographs allow viewers to connect personally with the 1930s and 1940s. The government documentary project, headed by Roy L. Stryker, employed many relatively unknown names like Lee, Shahn and Wolcott, who later became some of the 20th century's best-known photographers.

Edited by Amy Pastan, an independent editor formerly with the Smithsonian Institution Press, each volume in the series includes an introduction to the work of the featured FSA photographer by a leading contemporary author or writer. Nicholas Lemann, dean of Columbia University's Graduate School of Journalism, introduces Russell Lee; New York Times contributing columnist Timothy Egan writes about Ben Shahn; and Francine Prose focuses on Marion Post Wolcott.

The Library's Prints and Photographs Division houses more than 14 million visual materials. More than 1 million digitized images are accessible on the Prints and Photographs Online Catalog at **www.loc.gov/rr/print/catalog.html**. These include the more than 172,000 images that comprise the FSA/OWI Collection (**http://memory.loc.gov/pp/fsacabt.html**). The collection's 1,600 color images are also accessible through the Flickr online photo management and sharing application at **www.flickr.com/photos/library_of_congress/sets/72157603671370361/**. Each 63-page soft-cover volume in the series is available for $12.95.

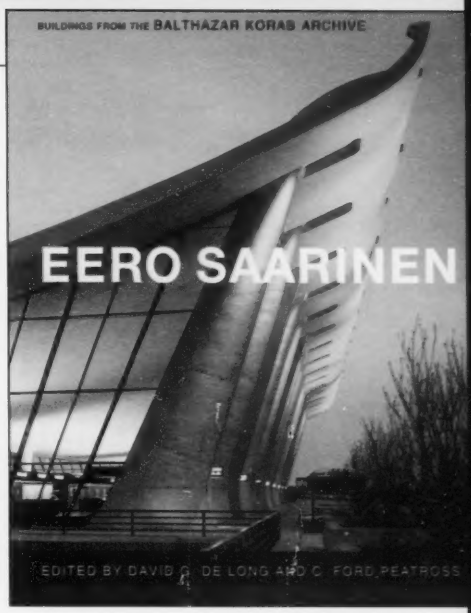
Eero Saarinen: Buildings from the Balthazar Korab Archive

"Eero Saarinen: Buildings from the Balthazar Korab Archive" is the seventh volume in the Norton/Library of Congress Visual Sourcebooks in Architecture Design and Engineering series. It is the first to focus on individuals: Saarinen (1910-1961), the mid-20th-century Finnish American architect who challenged the architectural conventions of his time; and Korab (1926–), a Hungarian-born architectural photographer whose images captured the brilliance of Saarinen's designs.

The volume is edited by C. Ford Peatross, director of the Center for Architecture, Design and Engineering in the Library of Congress, and David G. De Long, professor emeritus of architecture at the University of Pennsylvania. An introductory essay by De Long discusses the architect's work within the broader context of his time

The volume illustrates 19 of Saarinen's commissioned designs in nearly 800 photographs drawn from Korab's archive. Those projects include the General Motors Technical Center in Michigan, the Trans World Airlines Terminal at New York's John F. Kennedy Airport and Washington Dulles International Airport in Virginia. Korab donated to the Library of Congress his original film transparencies and negatives for all of the images in the book.

The 464-page hardcover book is available for $100. An accompanying DVD contains high-quality downloadable images of all of the photographs and drawings in the book as well as direct links to the Library's online catalogs and image files. ◆



FLICC Forum

Access Government Information Tops the Bill

By ROBIN HATZIYANNIS

The 25th Annual FLICC Forum on Federal Information Policies, "Tinker, Scholar, Librarian, Spy: Maximizing Government Information Access and Protection," brought together renowned scholars and information professionals to discuss access to government information in a post 9/11 world. Held at the Library of Congress on Sept. 12, the forum drew an audience of nearly 150 federal librarians and information professionals from as far away as Germany and Egypt.

Speakers included Librarian of Congress James H. Billington, who discussed the ways in which the Library of Congress is using technology to improve access to its collections. He spoke about his concept of a World Digital Library, a collaborative effort to digitize significant primary materials from institutions across the globe. He also discussed the new Library of Congress Experience, which gives an increasing number of visitors the opportunity to experience the Library's exhibition and resources on site and online at myLOC.gov. He noted that the Library embraced the collaborative world of Web 2.0 with the launch of a Flickr pilot, which made more than 3,000 photos from its collection available online, and by being one of the first federal agencies to start a blog (**www.loc.gov/blog/**).

The keynote address was delivered by Molly O'Neill, assistant administrator and chief information officer in the Environmental Protection Agency's Office of Environmental Information. She discussed interagency technology opportunities and trends. Aneesh Chopra, secretary of technology for the Commonwealth of Virginia, discussed Virginia's public Web site and how public-private partnerships drive Web 2.0 adoption in the public sector.

Other speakers included Bonnie Klein from the Defense Technical Information Center; Michael Carlson from the National Archives and Records Administration; Stefan Geens of the Swedish Institute; and representatives from Outsell, Inc., the Washington College of Law at the American University and the National Defense University. ◆

Robin Hatziyannis is a writer-editor for FLICC.

FLICC Awards for Fiscal Year 2007

The forum also featured the FLICC Awards ceremony to recognize the many innovative ways that federal libraries, librarians and library technicians fulfill the information demands of government, business and scholarly communities and the American public.

- **Large Federal Library of the Year** (with a staff of 11+ federal and/or contract employees): **Combined Arms Research Library, U.S. Army Command and General Staff College**, Fort Leavenworth, Kansas.
- **Small Federal Library of the Year** (with a staff of 10 or fewer federal and/or contract employees): **Landstuhl Regional Medical Center (LRMC) Library**, Landstuhl, Germany.
- **Federal Librarian of the Year: Thomas F. Lahr**, deputy associate biologist for information, U.S. Geological Survey.
- **Federal Library Technician of the Year: Jill Golden**, federal library technician, Marshall Center Research Library, Garmisch-Partenkirchen, Germany. ◆

About FLICC

The Federal Library and Information Center Committee fosters excellence in federal library and information services through interagency cooperation, and provides guidance and direction for the Federal Library and Information Network (FEDLINK). Created in 1965 and headquartered at the Library of Congress, FLICC also makes recommendations on federal library and information policies, programs and procedures to federal agencies and to others concerned with libraries and information centers. For more information, go to **www.loc.gov/flicc/**. ◆

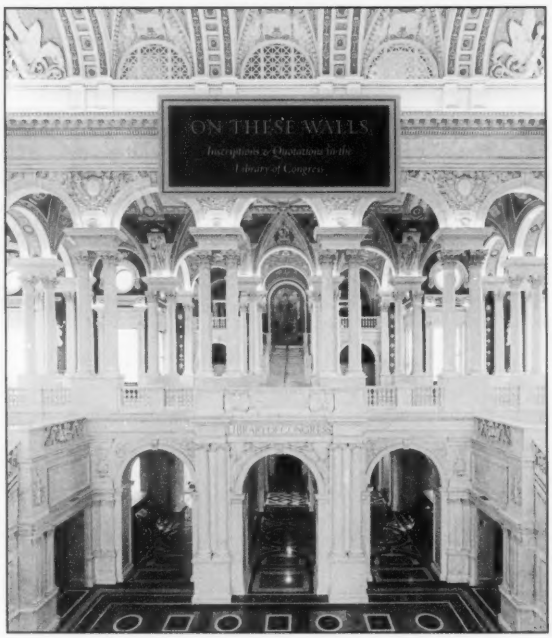
News from the Center for the Book

The Story of 'On These Walls'

By JOHN Y. COLE

The story behind the publication of "On These Walls; Inscriptions and Quotations of the Library of Congress" is nearly as compelling as the book itself *(see page 184 in this issue)*.

First published by the Library's Center for the Book in 1995, the book focuses most of its attention on the Library's first new space after it was removed from the U.S. Capitol—the Thomas Jefferson Building—a glorious 1897 structure that opened during a crucial juncture in the nation's history. (The Library's John Adams and James Madison Buildings joined the Jefferson Building on Capitol Hill in 1939 and 1980, respectively.)



The Jefferson building was an optimistic and powerful symbol of the culture and self-confidence of a nation that had survived a civil war, gone on to celebrate its centennial and was about to emerge newly revived in the 20th century. A contemporary guidebook boasted that "America is justly proud of this palatial monument to its National sympathy and appreciation of Literature, Science and Art. ... It is a fitting temple for the great thoughts of generations past, present and to be."

As this writer concluded in "The Thomas Jefferson Building: Book Palace of the American People," a brochure written to accompany an exhibition marking the structure's centennial in 1997, "with ample space for growth, an expanded staff and support from a well-pleased Congress, the Library of Congress could soon undertake the services expected of a truly national library."

The building's glorious and colorful architecture, sculpture and paintings "out-Europed Europe" in the American public eye and stimulated, during the first decade of the 20th century, the institution's acceptance as the country's unofficial national library. The inscriptions, names and quotations on the Jefferson's Building's walls and ceilings were the key intellectual link between the sculptured Torch of Learning atop the dome and the Library's implicit educational role. The generous use of the names of writers and quotations from their books in the iconography of the Jefferson Building truly expressed the Library's essential mission and creative spirit.

The building is so rich in inscriptions and iconography that one might assume that no justification would be required for publishing a guide to them. Yet before the 1995 edition of "On These Walls," the only publication that documented the Jefferson's decoration was Emily L'Oiseau's "A Complete Collection of the Quotations and Inscriptions in the Library of Congress," a 47-page pamphlet, published in 1930 in its 11th and last edition. This work only covered the Jefferson building, while the 1995 edition of "On These Walls" included—for the first time in a single Library of Congress publication—the inscriptions and quotations in all three Library buildings.

The early edition of "On These Walls" had few color and many black-and-white photographs. The recent donation to the Library of Carol M. Highsmith's glorious color photographs *(see Information Bulletin, December 2007)* made it possible to merge the inscriptions and iconography of the Library's buildings with images that do justice to their beauty. The result is the 2008 edition of "On These Walls," published by the Library in cooperation with Scala Publishers in London.

The new edition is selective in its inclusion of inscriptions and quotations, while the 1995 edition mentions all of the major inscriptions and quotations. While wide-ranging in scope, the new volume includes only a representative selection of the impressive array of words that embellish the iconography of the Library's buildings.

The comprehensive 1995 edition is available on the Library's Web site at **www.loc.gov/loc/walls/**. Plans are under way to add Highsmith's color photographs to the site and to update the online text. In the future, this "complete" version of "On These Walls" may be linked with "Jefferson's Legacy," a 1993 publication about the Library's history, available online at **www.loc.gov/loc/legacy/**.

Highsmith's photographs of the Library have also been incorporated into the Art and Architecture section of the new Library of Congress Experience (**myLOC.gov/ExhibitSpaces/**). This multimedia presentation allows visitors to the Library or its Web site to explore the Jefferson building.

The 2008 edition of "On These Walls" is the latest in what are certain to be additional publications that document this extraordinary institution as it evolves and grows in its third century. ◆

John Y. Cole, the founding director of the Center for the Book, is also recognized as the Library's unofficial historian.

Celebrating GLIN

Directors Convene for Meeting

By JANICE HYDE

With representative from 20 member nations, the 15th Annual Global Legal Information Network (GLIN) Directors' Meeting, held at the Library of Congress Sept. 23-25, focused on past achievements and future plans for the network.

GLIN, accessible at **www.loc.gov/glin/**, is a database of laws, regulations, judicial decisions and other complementary legal sources contributed by government agencies and international organizations.

"As you well know, developing an international, multilingual database involves much more than hardware and software," said Librarian of Congress James H. Billington. "You are the human ingredients that make the system work. You should be very proud of what you have collectively accomplished," he said, congratulating the GLIN directors on the 15th annual meeting.

The meeting serves as an opportunity for GLIN members to discuss their accomplishments over the past year and to share their experiences and advice.

"GLIN is an important tool in our country," said the director of GLIN in Paraguay, who noted that both chambers of the nation's legislature are primary users of the database.

According to the Democratic Republic of Congo, GLIN serves as a reliable reference source for the president's office, both houses of the legislature and the courts. GLIN served as a critical information source at a conference convened to reform the penal code of that country.

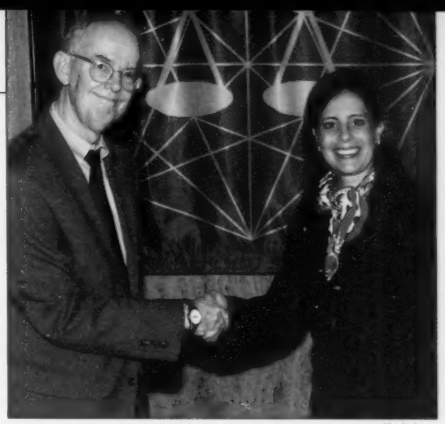
The director of GLIN in Costa Rica mentioned that supplemental legal information related to the Dominican Republic-Central American Free Trade Agreement (DR-CAFTA) is not published in the official gazette, but has been included in the GLIN database, making GLIN the only source of this information for the public.

The representative from GLIN in Canada noted that the skills and knowledge gained through contributing that nation's legal information to the GLIN database is being applied in their daily work of providing research and reference support to parliament.

A number of countries discussed their efforts to apply the GLIN model at the sub-national level. For example, Uruguay has begun to work with the departments of that country to incorporate their laws into the database, since some of these sub-national units produce more legislation annually than Uruguay's national Legislative Assembly.

The group discussed a wide range of GLIN promotional initiatives. A user guide was prepared by the GLIN team in Mexico to assist legislators and a presentation about GLIN was given at a national meeting of legal librarians. Paraguay printed 5,000 promotional brochures, which they distributed to all legislative committee staffers who are required to have basic training in searching GLIN. The director from Kuwait discussed the work that nation has done to promote GLIN among the countries of the Arab Gulf region, resulting in Qatar's presence at the meeting.

A common theme that emerged at the meeting was the importance of offering reliable, trustworthy information. Carol Tullo, director, controller and Queen's Printer in the Office of Public Sector Information of the United Kingdom, gave a presentation about her office's work to republish legislation of the United Kingdom in order to make it more usable in the Web environment. This work will enable an automated transmittal of U.K. legal information to GLIN beginning in October 2008.



Kevin Long

Patricia Portela of the Dominican Republic is congratulated by Charles Doyle, acting Law Librarian, after signing the GLIN Charter.

She stressed that a key aspect of this effort was to convince people that the information would be trustworthy and that the authenticity of the materials would not be compromised.

GLIN members are equally committed to providing reliable legal information. Consequently, the next release of GLIN, scheduled for mid-October 2008, will incorporate new security features designed to ensure the authenticity and integrity of the data. ATSC, the company contracted to design and enhance the GLIN system, gave an overview of these features including the use of digital certificates that will indicate to users that a given legal document has been certified as authentic by its contributor and that has not been altered since it entered the GLIN database.

It is a tradition at the annual GLIN Directors' meeting for new members to sign the GLIN Charter, the document that defines the cooperative working relationship among GLIN members. The charter signing is the final step required to become a voting member of the network. At this year's meeting, Patricia Portela, GLIN director from the Dominican Republic, and Carol Tullo, representing the United Kingdom, signed the charter signaling their formal accession into the network.

The members of GLIN offered a brief tribute to Rubens Medina, former Law Librarian of Congress and chair of the GLIN Executive Council, for his role in creating and developing GLIN. The Supreme Court of Nicaragua presented him with a plaque that was inscribed with the text of a Supreme Court resolution in his honor. A book was given by the GLIN Uruguay delegation with photographs of the nation's legislature and other national landmarks. Charles Doyle, acting Law Librarian of Congress, presented Medina with a plaque that recognized him on behalf of the members of GLIN. ◆

Janice Hyde is a program officer in the Law Library.

Kevin Long

GLIN representatives from Kuwait, the Dominican Republic and the Republic of Korea gather before the closing event of the meeting.

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